



Old Lyme Colony Impressionist Artist **GERSHON CAMASSAR**

## Acknowledgements

Had we realized the magnitude of this project we may have been overwhelmed before we even started. Gershon Camassar was a man of many talents- acrobat, dancer, horseman, artist, businessman, woodworker, raconteur- but not record keeper, diarist or correspondent. He refused offers of representation by agents. Therefore, it is with our deepest appreciation that we thank all of our sources for their help in documenting Gersh's life and work. Thank you to Gersh's friend and fellow artist, Nelson H. White, for his unwavering support, encouragement and technical advice. Thank you Dick Uguccioni, also a friend of Gersh's, for so willingly offering and fully sharing his personal records and memories. Our gratitude also includes Robert L. Potter, Executive Director, and Anna Swain, Gallery and Education Manager, both of the Lyme Art Association, for opening their archives to us. Our research there proved to be invaluable. We are indebted to Lenore Camassar, Robert Fabricant and Alan Camassar for the hours spent talking with us and patiently answering our questions, probably sometimes repeatedly, as we sought to document Gersh's early life. We are grateful for and sincerely thank Garon and Beth Camassar for their assistance at every step, from hosting events in their home, shepherding artwork and support of this book. In addition, and importantly, thank you to all of the owners of Gersh's art who so graciously shared their time and art, without them this book would not have been possible.

*Jason Camassar  
Carolyn Camassar  
January 2009*

## Credits:

**Art Photography:** John Long

**Text:** Carolyn Camassar

**Proofing:** Scott Camassar & Joel Camassar

**Layout & Design:** Marta Guisti

**Pre Press:** Matt Massagli

Cover:  
Snow Patches  
Pastel  
1957

Gershon Camassar (1908-1995)  
American Impressionist

by  
Nelson Holbrook White



*"Gersh"*  
*Ink on Paper by friend Jessie Groves in 1970*

Gershon Camassar (1908- 1995) was born in Columbia, CT to Russian immigrant parents. He was a dark, attractive man of medium height. He had a warm personality and many friends.

His paintings are emotionally strong, showing excellent taste and an abiding respect for nature that is emblematic of his Russian heritage. His father was a brilliant cabinetmaker, and Camassar followed suit, finding it very easy to make anything, including fine furniture, out of wood.

Camassar's color is rich; his values- lights and darks, are always accurate. Drawing came naturally to him, and that made it possible for him to develop on his own. He was a brilliantly talented landscape painter who was mostly self-taught. The painter Robert Brackman (1898-1980) was his mentor and a longtime friend.

Camassar's snow scenes are richly poetic and atmospheric. "Gray Day in Salem" an evocative rendition of nature, is reminiscent of paintings by John Twatchman (1853-1902). The half tones have beautiful, subtle grays. "Snow Patches" has extraordinary design and composition. It is rare that a pastel has such strength.

Camassar had an art and frame shop in New London, Connecticut with his brother, Abe. The shop was a sort of cross roads where Camassar met many artists, including Pietro Annigoni, famous international portrait painter, Henry Bill Selden, William Chadwick and Percival L. Rosseau. Among Camassar's painter friends were Roger Dennis, Thomas Nason, Gregory Smith, Henry White and White's son Nelson C. He was always studying their work and discussing art with them.

Being a member of the Mystic Art Association and the Lyme Art Association brought Camassar into close affiliation with many outstanding artists of his time. Gershon Camassar was a special and unique artist of timeless talent. His consistent paintings proved popular; he was the biggest seller at the Lyme Art Association, selling almost everything he entered in each show. His paintings were consistent and sought after.

## WHAT GOES BEFORE GIVES MEANING

Many individuals, art critics and artists disagree about what constitutes art. However, most agree that any two people viewing an object, person or scene, will see very different things. Artists, knowing this viscerally, commit mental, physical and emotional energy to their vision. Through their commitment, they render their view, thereby adding something of themselves. And so, when looking at a work of art, it is important to know something about the artist as a person. Why did he commit to that image? How is his view different? What did he add of himself? A descriptive history of Gershon Camassar, the man and his life, lends some insight to his work.



*Gershon Camassar 1908-1995*

Gershon Camassar was born at Chestnut Hill, Columbia, Connecticut in April 1908. His parents, only recently arrived from Russia, settled on a one-cow dairy farm through a loan from the Jewish Agricultural and Industrial Aid Society. Life was hard and after the loss of a baby girl, the family sold their interest in the property including "farming utensils, stock, tools and hay" and moved to New York City.<sup>1</sup>

By December 1913 the Camassars were drawn back to rural Connecticut for another try at their American dream - a farm and country life. It was this small, green, cape- style house, set on sixty-five pastoral acres on Turkey Hill, Haddam that etched deep impressions on Camassar as a young boy. He never grew tired of its gently rolling hills, meadows, stands of maples in brilliant fall colors, textured oaks and tall elms, or the feeling of quietude and peacefulness. Despite childhood memories of hard work and bitterly cold winters at Turkey Hill, Camassar never failed to describe his life then with great fondness. Similar to Thomas Cole, who loved to walk the woods and by the

streams of the Hudson Valley, Camassar loved to roam the farm in all weather. He cherished that place at that time and remained faithful to it his entire life.

The match, however, was not meant to be. The Camassar family changed course once again, moving in 1921 to the shoreline city of New London. As a young teen, Camassar went from farm work to working in a small grocery store chain, where one of his various duties was to paint advertisements in white wash on the front windows and draw signage in pen and pencil. The attention and positive comments on his skill sparked an interest and by age 17 Camassar developed a passion to "draw anyone and anything that would stay still long enough." Like many artists, Camassar started drawing what he knew- people, haystacks, wagons, old barns and a few boats on the waterfront. (*Boats in Harbor #2*) Existing examples of his initial work show small farmyards with old-fashioned haystacks and wooden fences rendered in a fairly factual way. As time progressed, his talent progressed. Internationally famous portrait artist Robert Brackman noted Camassar's early portraits, drawn in pen and ink, pencil or charcoal, as having "good value."<sup>11</sup> (*Lloyd Gilliam #10; Harold Gilliam #11*). Camassar soon turned his focus back to rural landscapes, predominantly striking trees, aged stonewalls, open fields and narrow country lanes. All were rendered with a certain feel of times gone by.



*Gershon Camassar, in his twenties, showing both his dapper style of dress and his playfulness.*

## A QUEST INTERRUPTED - A BUSINESS, A WAR, A FAMILY

In 1929, Camassar's older brother, Abe Camassar, purchased a small frame and art supply store, Brater's, in New London. Despite the devastating economic downturn of the Depression, Abe built his business by adding china, giftware and other merchandise. Known for his own artistic talent, artists in the surrounding area purchased their art supplies, and had their work framed and restored in Abe's store. Significantly, artists from the Lyme Art Colony, Miss Florence Griswold's friends, patronized his shop. Through Brater's doors came highly executed art and America's foremost artists. Gershon recognized his exceptional opportunity to meet prominent artists and study the finest art "in person." He volunteered on any occasion to deliver to or visit with the artists, in time befriending

Childe Hassam, William Chadwick, Gregory Smith and Guy Wiggins of the Lyme Art Association. Recognized as a member of the second generation of Old Lyme Impressionist painters, Camassar could recount numerous personal memories of many of Miss Florence's friends. Portrait artist Robert Brackman and seascape artist Lars Thorsen of the Mystic Art Association, New York artist Alphacus Cole and Lyme Art Association artists Frank Bicknell, Roger Dennis and three generations of the White family, Henry C. White, Nelson C. White and Nelson H. White, became life long friends.

Camassar's first known exhibited work was an oil painting titled

"October" in the Springfield Art League's 1931 Thirteenth Special Exhibition in Springfield, MA.<sup>III</sup> Curiously, he exhibited far from home and with the listed name of George Camassar. If, at age 23, he lacked a bit of confidence, his concern was unfounded as "*Farmyard with Sheep*" (#3), also executed in 1931, shows a very capable watercolor painted in blues, purples and grays.

Years later Camassar said he found his first watercolors to be quite easy to paint, almost spontaneous. The brush sprang to life in his hand and he completed paintings with ease in a few strokes. Quickly though, the paint refused to cooperate and the medium would not allow him to change his mind. "Oils are the most flexible and pastels are the easiest to do. I do pastels for relaxation. The most difficult medium to work with is watercolor,"<sup>IV</sup> he said. Only a few Camassar watercolors are known to exist.

About 1937, with his brother's advice and assistance, Camassar left the grocery store to purchase Woodmansee's, a china and gift shop in Westerly, Rhode Island. Thus established, at age 33 Camassar married a 23-year-old native New London girl, Selma Selleck, in October 1941. Camassar, usually a man of many stories, had only one regarding Selma, "She was just right."

Not quite two months after their marriage Japan attacked Pearl Harbor and Camassar felt compelled to sell his store as soon as possible in preparation for the draft. Not called to serve after all, Camassar spent World War II in



*Gershon Camassar and Selma Selleck  
about the time of their marriage in 1941*



*Camassar building his first studio behind his  
Woodbine Street home, Waterford, CT  
about 1950.*



the wood working shop at radio manufacturer Templeone in New London.

A son Garon and daughter Lenore were born and by 1950 Camassar had re-established himself as a store proprietor, launching Camassar's Gift Shop in New London. He also re-established himself as an artist in the 1952 Mystic Art Association 28th Annual Exhibition along with friends Brackman, Thorsen, Charlotte Fuller Eastman and others.<sup>v</sup>



Left to right, Rodger Dennis and Gershon Camassar painting "en plein air," likely during their annual visit to Londonderry, VT.

In 1953, 1954, and 1955 Camassar was selected to exhibit his oil paintings and pastels (*Hill Street #8*; *Winding Road #12*) along with Thorsen, Roger Dennis, Nelson C. White, Gregory Smith, Winfield Clime, Harris Rodvugin and Yngve Soderberg in exclusive shows at the new Captains Gallery at the Lighthouse Inn, New London.<sup>vi</sup>

It was about this time that the brothers merged businesses with Gershon joining Abe at Brater's. In 1956, Gershon was asked to join the esteemed Lyme Art Association without going through the usually required jury process. He displayed four paintings in the Lyme Art Association's 55th Summer Exhibition that year.<sup>vii</sup> Camassar settled into a routine of working and socializing at Brater's each day and painting in seclusion at night, or with friends on occasional weekends.

Over the next 10 years Camassar fathered another son, Jason, built a studio behind his home in Waterford, exhibited his art for sale in Brater's and more than 100 known oil paintings and pastels at the Lyme Art Association.<sup>viii</sup> His works were also exhibited at the Wadsworth Athenaeum, Hartford, the Lyman Allyn Art Museum, New London and the Mystic Art Association, Mystic. Among those shown were the masterful "*Street in Moodus*" (#9), "*Snow Patches*" (#16), and "*Looking Towards Main Street on Winthrop Cove*" (#17). N. C. White proclaimed "*Gray Day in Salem*" (#19) to be Camassar's "masterpiece, the best painting to date."<sup>ix</sup> Although he became renowned for his brilliant fall scenes, "*Patches*," "*Gray Day*" and "*Snow Scene*" (#29) are examples of his gift for snow landscapes. He also was quite accomplished in rendering late spring and early summer scenes.

#### STRIDE LOST AND FOUND

Camassar stumbled late in 1967 when Selma became gravely ill and was heartbroken when she died in March 1968. That year he could only rally to complete two paintings. Late in 1969, certainly by 1970 he found his stride in painting once again. In 1971 he married Arline Mandel. Over time Camassar focused on his art shop, his artwork and his artist friends. He built a studio behind his new home in Waterford and immersed himself in painting and framing projects. Camassar confessed that painting had "become such an integral part of my life, unless I paint for at least five minutes each day, I feel something is lacking - almost as if I hadn't eaten."<sup>x</sup>

When not working, Camassar could be found with his easel set up in a field, or in winter, nestled in his car parked off the side of a country road, paints on the dashboard and canvas propped up on the glove compartment door. Camassar also regularly shared painting outings and critiques with friends Brackman, Thorsen, N.C. White, and Dennis, yet he intentionally remained largely self-taught. He saw self-study as being aware of, but not biased by the artistic techniques of others. He shared Henry C. White's dislike of the overpowering "too much spinach" greens of deep summers, but chose to render old red barns in shades of green.<sup>x1</sup> (*Otis Farm #22*; *Sission's Barn #26*) He agreed with Brackman that the most important part of painting is its composition, and composed his paintings in unusual ways.<sup>x2</sup> (*Late November #18*) He greatly admired Camille Pissarro, perhaps even modeling his infrequent woman figure after Pissarro's form (*Old Woman #23*; *Country Home #39*) though Camassar used a very different palette.<sup>x3</sup> He loved the "gray light" he felt was only found in New England. He much preferred to paint on overcast days when "trees could be captured in whites and pinks and one could see the spines of the trees."<sup>x4</sup> Over time, Camassar's trees ranged from young, green and full early on, to tall, elegant, nearly limbless tree, then gnarled, dark, almost leafless trees, to trees rich in texture and brilliant color. His paintings moved from a certain crispness, through mists of blue and gray to an extraordinary rendering capturing both (*Fields in Snow #35*; *Fields in Snow no.2 #36*)

Camassar never tired of his self-directed pursuit of rendering idyllic landscapes. "In a landscape, as in a symphony, you have 50-60 or more parts which must go together to create a harmony of the whole" Camassar explained.<sup>x5</sup> And, unlike fellow artist Wilson Irvine's "constant pursuit of fresh subjects... for new scenes the likes of which he had not painted before," Camassar often revisited favored places.<sup>x6</sup> Len Otis' barns and silos in Bozrah (*Barns in Bozrah #20*; *Otis Farm #21*; *Otis Farm #22*), Francis Gallaher's milk house and barn on Dimmock Road in Waterford (*Snowfall in Waterford #43*), certain trees along Pattagansett Road, East Lyme (*On Pattagansett Road*

*#32*; *Off Pattagansett Road #38*), and an inlet in Niantic (*By Pleasure Beach #45*) were each rendered several times over the years. As silos, barns and country roads gave way to modern development, and Connecticut's countryside became encumbered with billboards and



Gershon Camassar painting in his car, about mid 1940's.

highway overpasses, Camassar still saw romantic beauty beneath the changes. Disregarding contemporary clutter, he lovingly painted the past version of current places.

In 1983 Abe Camassar died, Brater's closed and Gershon Camassar moved to a much smaller art supply and framing shop on Union Street, New London. Many of his artist friends had passed away, and his life narrowed to the shop, painting in solitude and enjoying his many grandchildren. Ever determined to perfect his work, particularly in rendering trees, Camassar's paintings were in demand and most often sold out at Lyme Art Association shows. He struggled to maintain

a prolific pace and at times had to place wet paintings on exhibit. Persistent patrons paid for paintings before Camassar had even lifted his brush. He fought even harder through failing health and cataract operations in 1989 and 1990, then a small stroke in 1991. To encourage him back to painting "*Snow Scene*" (#29) was hung opposite his chair in the living room. It inspired him back to work which caused his "pending paintings" list grow ever longer as even more people pressed to buy his art. With his typical sense of humor, Camassar commented "and if I do not execute them, I'll be executed!"<sup>xvii</sup>

Despite his efforts, Camassar works of art were hard to come by as most quickly disappeared into homes and private offices. In 1993, Camassar borrowed back his art for the "Meadow, Marshes, Sea and Sky" exhibit at the Eugene O'Neill Theater Center in Waterford. Even the prestigious "Artists of the Lyme Art Association: From Childe Hassam and William Robinson to Gershon Camassar" exhibit required loans of artwork from gracious owners. Much beloved by the original purchasers and their succeeding generations, there were no Camassar works available for sale at either show. It was and remains rare to have a Camassar work available for public viewing and rarer still to see one offered for sale.

Gersh Camassar was of medium, athletic stature, with strong, square hands. During his teen years and well into his 20s he was a master equestrian, a skilled acrobat and excellent dancer. He appeared on stage several times with the New London vaudeville circuit. Known as an elegant dresser, he earned the nickname Uncle Snazzy, and always had a story to tell or practical joke to play. Although he had a cigarette dangling from the right side of his mouth for most of his life, well into his 50s he still could (and would) entertain children by walking around the backyard on his hands. As he aged, Camassar grew into his role as raconteur and out of his dapper mode of dressing, becoming sartorially mismatched and paint splattered.

Before his death, on a bright October day in 1995, Camassar observed that for him "Painting is seeing something through emotion and being moved enough to give it an art interpretation. You have to put yourself into it."<sup>xviii</sup> And so he did. Like memories of old flames, Camassar could remember when, where, and what kind of day it was on which he created each of his paintings. Each painting is his view of a peaceful ideal, a perfecting of that place in a past time.



*Gershon Camassar, 1988.*



1.



# 1. **Untitled**

Oil 16 x 20 inches About 1925

*Unsigned*

*Courtesy of Alan & Dottie Camassar*

Camassar reported painting this in "his teens"

## 2. **Boats in Harbor**

Ink on paper 8.5 x 11 inches 1929

*Signed G. Camassar lower left*

*Retrospective Exhibition 1998*

*Private Collection, Boston, Massachusetts*

An early and rare water scene.

2.



## 3. **Farmyard with Sheep**

Watercolor 9 x 13 inches 1931

*Signed G. Camassar lower right*

*Meadow, Marshes, Sea and Sky Exhibition 1993*

*Retrospective Exhibition 1998*

*Private Collection, Connecticut*

3.



4.



5.



6.



**4. Untitled**

Oil About 1947

*Signed lower right*

*Location Unknown*

**5. Untitled**

Oil 21 x 25 inches About 1947

*Signed lower left*

*Location Unknown*

**6. Old Farm with Grind Stone**

Pastel 18 x 25 inches Early 1950's

*Signed G. Camassar lower left*

*Courtesy of Scott and Amy Camassar*

Note the lush green leafed tree, a rarity in Camassar's works.

7.



# 7. Hay Wagon

Pastel 21 x 25 inches Late 1940's

*Signed G. Camassar lower left*

*Courtesy of Alan and Dottie Camassar*

# 8. Hill Street

Pastel 7 x 9 inches Mid 1950's

*Signed lower right*

*Meadow, Marches, Sea and Sky Exhibition 1993*

*Retrospective Exhibition 1998*

*Private Collection, Connecticut*

# 9. Street in Moodus

Oil on canvas 21 x 24 inches 1956

*Signed lower right*

*Meadow, Marches, Sea and Sky Exhibition 1993*

*Retrospective Exhibition 1998*

*Private Collection, Connecticut*

8.



9.



10.



11.

**10. Lloyd Gilliam**

Charcoal on paper 7 x 7 inches Early 1950's

*Signed lower left**Water damaged**Courtesy of Robert and Anita Fabricant, Florida***11. Harold Gilliam**

Charcoal on paper 7 x 8 inches Early 1950's

*Signed lower right**Courtesy of Robert and Anita Fabricant, Florida*

12.



Harold Gilliam was an employee of Brater's, Abe and Gershon Camassar's large gift and china store in New London. It is hard to say which Gershon Camassar enjoyed more, the many practical jokes in which the three men participated or retelling the outlandish tales over the years.<sup>xix</sup>

Internationally renowned portrait artist, friend and mentor, Robert Brackman, proclaimed Camassar's portraits as "having content and merit". Gershon, unsure, moved on to landscapes in oils and pastels.<sup>ii</sup>

**12. Winding Road**

Pastel 17 x 22 inches 1954

*Signed lower right**Private Collection, Norwich, Connecticut*

13.



**13. Untitled**

Pastel x inches About 1950

*Signed lower left*

*Private Collection, New London, Connecticut*

**14. Untitled**

Oil on canvas 30 x 35 inches 1950's

*Signed lower right*

*Courtesy of Fulton Theronx*

**15. Autumn**

Pastel 17 x 18 inches 1950's

*Signed G. Camassar lower right*

*Private Collection, Connecticut*

14.



15.





16.



16. **Snow Patches** (Cover Picture)

Pastel 15 x 23 inches 1957

*Signed lower left*

*Meadow, Marches, Sea and Sky Exhibition 1993*

*Retrospective Exhibition 1998*

*Courtesy of Alan and Dottie Camassar*

17.



# 17. Looking Towards Main Street on Winthrop Cove

Oil on canvas 14 x 18 inches 1960's

*Signed lower left*

*Meadow, Marches, Sea and Sky Exhibition 1993*

*Retrospective Exhibition 1998*

*Private Collection, Connecticut*

During a cable television interview in 1993, Camassar acknowledged his satisfaction this work with a characteristic understatement - "That was a good one," he said."<sup>11</sup>

# 18. Late November

Oil on board 15 x 20 inches Late 1950's

*Signed lower left*

*Meadow, Marches, Sea and Sky Exhibition 1993*

*Retrospective Exhibition 1998*

*Private Collection, Connecticut*

Friend and fellow artist, Nelson Holbrook White, noted this painting's original composition, with a heavy green foreground and ledge background in a complement on Camassar's "always interesting subjects and always well composed artwork."<sup>12</sup>

18.



19.



**19. Gray Day in Salem**

Oil on canvas 20 x 24 inches 1957

*Signed G. Camassar lower left*

*Meadow, Marches, Sea and Sky Exhibition 1993*

*Retrospective Exhibition 1998*

*Private Collection, Connecticut*

Proclaimed as a "Masterpiece" in 1957 by artist Nelson Cooke White.<sup>11</sup>

20.



21.



22.



# 20. **Barns in Bozrah**

Pastel 8 x 10 inches 1976's

*Signed lower right*

*Private Collection, New York*

# 21. **Otis Farm**

Oil on canvas 14 x 18 inches About 1970's

*Signed lower right*

*Meadow, Marches, Sea and Sky Exhibition 1993*

*Retrospective Exhibition 1998*

*Courtesy of Garon and Beth Camassar*

# 22. **Otis Farm**

Pastel 16 x 20 inches 1960's

*Signed lower left*

*Courtesy of Robert and Anita Fabricant*

Len Otis farm in Bozrah, CT was one of Camassar's favorite locations and he found his way back often. Although several version exist, his affection for this location can be seen in the care taken in each composition, rendered in both oils and pastels.

23.

**23. Old Woman**

Oil on canvas 16 x 20 inches 1950's

*Unsigned**Private Collection, New York*

Another of Camassar's beloved places to paint and several versions of this location exist. The woman in the middle ground is reminiscent of Camille Pissarro's woman figure in his paintings "The Road to Saint-Germain at Louveciennes" and "Quarry Near Pontoise."<sup>xiii</sup>

Although Camassar rarely used figures in his paintings, this woman appears several times, depicted with just few strokes always dressed in a long dress, apron and headscarf, walking the back lanes with market basket in hand. See also Country Home, #39.

**24. Country Road in Fall**

Oil on board 16 x 20 inches 1964

*Signed lower left**Private Collection, New London*

24.

**25. Untitled**

Oil on board 9 x 11 inches Date Unknown

*Unsigned**Private Collection, Connecticut*

25.





26.



**26. Sisson's Barn**

Oil on board 9 x 11 inches 1964

*Signed lower left*

*Private Collection, Connecticut*

**27. Country Farmhouse**

Oil on board 9 x 12 inches 1960's

*Signed lower left*

*Meadow, Marches, Sea and Sky Exhibition 1993*

*Private Collection, Connecticut*

**28. Green Wagon**

Oil on board 9 x 11 inches Date Unknown

*Unsigned*

*Private Collection, Connecticut*

Reviewing Camassas's work, people outside of New England may come to believe a majority of Connecticut's barns and old homes are painted in particular shades of green. New Englanders may wonder where Camassas found so many examples. The truth is, Camassas enjoyed the challenge in rendering green buildings within his landscapes and so, similar to Chagall, used shades of green in unexpected places.

27.



28.



29. **Snow Scene**

Oil on canvas 30 x 26 inches Early 1960's

*Unsigned*

*Retrospective Exhibition 1998*

*Private Collection, Connecticut*

A previously unnoticed painting found among the clutter in his basement studio, this canvas was hung opposite Camassar's chair for inspiration after his stroke in 1991.

29.



30.



30. **Vestiges of Snow**

Pastel 9 x 12 inches About 1967

*Signed lower right*

*Private Collection, Waterford, Connecticut*

**31. Afternoon, North Stonington**

Oil on board 12 x 16 inches Early 1970's

*Signed lower center*

*Retrospective Exhibition 1998*

*Courtesy of Deborah Mandel and Jim Benn*

**32. On Pattagansett Road**

Oil on canvas 7 x 9 inches 1975

*Signed lower right*

*Private Collection, New London, Connecticut*

**33. Farmyard in Winter**

Pastel 8 x 10 inches 1977

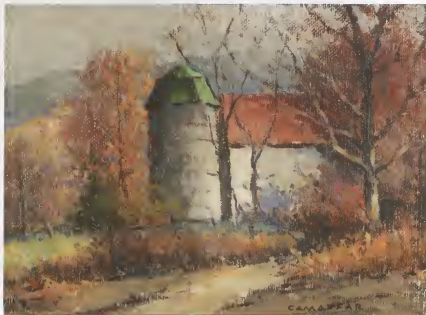
*Signed lower left*

*Meadow, Marches, Sea and Sky Exhibition 1993*

*Courtesy of Richard and Jill Mehlman*



31.



32.



33.

34.



**34. Autumn's End**

Oil on board 16 x 20 inches Mid 1980's

*Signed lower right*

*Private Collection, East Lyme, Connecticut*

**35. Fields in Snow**

Oil on canvas 7 x 5 inches Early 1980's

*Signed lower left*

*Private Collection, Connecticut*

**36. Fields in Snow no.2**

Oil on board 9.5 x 7.75 inches Date Unknown

*Unsigned*

*Courtesy of Jason and Tracy Camassar*

35.



36.





37.



**37. An Autumn Glow**

Oil on canvas 12 x 16 inches 1980

*Signed lower center*

*Meadow, Marches, Sea and Sky Exhibition 1993*

*Retrospective Exhibition 1998*

*Private Collection, East Lyme, Connecticut*

**38. Off Pattagansett Road**

Oil on canvas 16 x 20 inches About 1987

*Signed lower center*

*Private Collection, East Lyme, Connecticut*

38.



**39. Country Home**

Oil on board 14 x 16 inches Mid 1980's

*Signed lower center*

*Private Collection*

39.





40.



41.



42.



**40. A Rural Pasture**

Pastel 8 x 10 inches 1985

*Signed lower center*

*Private Collection*

**41. Fields in North Stonington**

Pastel 8 x 10 inches Mid 1980's

*Signed lower right*

*Private Collection*

**42. Winter Road**

Oil on canvas 16 x 20 inches Mid 1980's

*Unsigned*

*Private Collection, Connecticut*

43.



#### 43. Snowfall in Waterford

Oil on board 9 x 12 inches 1986

*Signed lower center*

*Meadow, Marches, Sea and Sky Exhibition 1993*

*Retrospective Exhibition 1998*

*Private Collection, New London, Connecticut*

Gallaher's Farm in Waterford, Connecticut was also a favored place. Three versions are known to exist

"This is a view of the driveway into Gallaher's farm from Dimmock Road. The milk barns on the right went parallel with Niles Hill Road. The cottonwoods lined both sides of the drive into the farm, and the thing was loaded with rocks - some inches high that made any visit to the farm a real hazard."

*Gallery owner and collector Ira B. Hillyer*

#### 44. Winter in Haddam

Oil on board 12 x 16 inches About 1986

*Signed lower right*

*Private Collection, New London, Connecticut*

44.



#### 45. By Pleasure Beach

Oil on canvas 5 x 7 inches About 1992

*Signed lower right*

*Courtesy of Jeff Ross*

45.



## LIST OF ILLUSTRATIONS

1. Untitled.....	7
2. Boats in Harbor.....	7
3. Farmyard with Sheep.....	7
4. Untitled.....	8
5. Untitled.....	8
6. Old Farm with Grind Stone.....	8
7. Hay Wagon.....	9
8. Hill Street.....	9
9. Street in Moodus.....	9
10. Lloyd Gilliam.....	10
11. Harold Gilliam.....	10
12. Winding Road.....	10
13. Untitled.....	11
14. Untitled.....	11
15. Autumn.....	11
16. Snow Patches.....	12
17. Looking Towards Main Street on Winthrop Cove.....	13
18. Late November.....	13
19. Gray Day in Salem.....	14
20. Barns in Bozrah.....	15
21. Otis Farm.....	15
22. Otis Farm.....	15
23. Old Woman.....	16
24. Country Road in Fall.....	16
25. Untitled.....	16
26. Sisson's Barn.....	17
27. Country Farmhouse.....	17
28. Green Wagon.....	17
29. Snow Scene.....	18
30. Vestiges of Snow.....	18
31. Afternoon, North Stonington.....	19
32. On Pattagansett Road.....	19
33. Farmyard in Winter.....	19
34. Autumn's End.....	20
35. Fields in Snow.....	20
36. Fields in Snow no.2.....	20
37. An Autumn Glow.....	21
38. Off Pattagansett Road.....	21
39. Country Home.....	21
40. A Rural Pasture.....	22
41. Fields in North Stonington.....	22
42. Winter Road.....	22
43. Snowfall in Waterfall.....	23
44. Winter in Haddam.....	23
45. By Pleasure Beach.....	23

## NOTES

- i Columbia, Tolland Co., CT Land Records, 47: 199, October 24, 1911.
- ii Camassars, Gershon, Interview with Patricia Shippee. *Art Talk Through the Eyes of the Artist*. February 1992. Cable 25 1993.
- iii *The Thirteenth Special Exhibition of Oil Paintings*. Springfield: The Springfield Art League, 1931.
- iv McCaslin, Sue. "Artist Says Talent Inherent." *The Day* 23 March 1971 sec C:2.
- v Catalog MAA 28th Annual Exhibition, Mystic Art Association.
- vi *The Gallery Story*. New London: The Lighthouse Inn, 1953; *The Gallery Story*. New London: The Lighthouse Inn, 1954; *The Gallery Story*. New London: The Lighthouse Inn, 1955.
- vii Catalog LAA 55th Summer Exhibition, Lyme Art Association.
- viii Exhibition Records and Brochure Archives, Lyme Art Association, Old Lyme 1955-1992.
- ix White, Nelson H. Personal Correspondence. June 2005.
- x McCaslin, Sue. "Artist Says Talent Inherent." *The Day* 23 March 1971 sec C:2.
- xi White, Nelson C. "The Art of Henry C. White," in Henry C. White Memorial Exhibition, Exib Cat. New London: The Lyman Allyn Museum.
- xii Bates, Kenneth. *Brackman His Art & Teaching*. Noank, Connecticut: Noank Studio, 1951. 43.
- xiii Pissarro, Camille. *The Road to Saint-Germain at Louveciennes*. 1870. Sam Salz, New York. *Pissarro*. By John Rewald. New York: Harry N. Abrams, Inc.; Pissarro, Camille. *Quarry Near Pontoise*. About 1874. Basel Kunstmuseum, R. Staechelin Foundation. *Pissarro*. By John Rewald. New York: Harry N. Abrams, Inc.
- xiv Kienholz, Kathleen, "Gershon Camassars in Retrospect," in Artists of the Old Lyme Art Association from Child Hassam and Willaim Robinson to Gershon Camassars, Exib. Cat. Old Lyme: Lyme Art Association.
- xv McCaslin, Sue. "Artist Says Talent Inherent." *The Day* 23 March 1971 sec C:2.
- xvi Spencer Harold, "Wilson Henry Irvine." *American Art Review*. August 1998: 124-133.
- xvii Foley, John. "Add 1 more to the Camassars Chroniclers" *The Day* 31 December 1990.
- xviii McCaslin, Sue. "Artist Says Talent Inherent." *The Day* 23 March 1971 sec C:2.

## OTHER RESOURCES

Nye, Ann R., "Gershon Camassars," in Meadows, Marshes, Sea and Sky - A Retrospective of Five Artists, Exib. Cat. Camassars, Alan. Personal Interviews.  
Camassars, Lenore. Personal Interviews.  
Fabricant, Robert. Personal Interviews.

Dates for artwork were approximated by exhibit and sales records, owner's records, Lyme Art Association exhibition tags and the style, color and placement of signature.

All rights, including reproduction rights, reserved by  
Jason Camassar & Carolyn Camassar

Contact Information:

Jason Camassar	midtax@snet.net	860-349-8308
Carolyn Camassar	ctcamassar@snet.net	



**Gershon Camassar**

1908-1995